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THE WINTER ACADEMY

First of the large routine public art exhibitions of the season is the so-called Winter Academy, which "sets the pace" for the season in art displays, and which opened to the public on Wednesday last, following the customary press and private view the day preceding, at the Fine Arts Galleries in W. 57 St. It will remain open through Jan. 12 next and will be followed this year by the annual display of the Allied Artists of America from Jan. 15 through Feb. 11, to be followed, in turn, by the annual show of the N. Y. Architectural League.

The opening of the Winter Academy on a Wednesday, instead of a Saturday, is indeed an innovation, and the Allied Artists have done wisely in arranging for their annual show in mid-winter, instead of May.

The Winter Academy this year has 53 sculptures placed, and 308 oils hung, as against 56 sculptures and 310 oils last year, or about the same number of exhibits. There are no "star" or honor pictures or sculptures shown this year, as last, when Sargent's portrait of John D. Rockefeller dominated the display and attracted many visitors who do not usually frequent the Academy's shows. The general estimate of last year's display applies to the present one; namely, that it is like its predecessors of six years past, an average showing of recent work, with some few exceptions (canvases in the last Pa. Academy display), not seen before in public, with a number of interesting and well modeled and painted sculptures and canvases, a few clever works and perhaps two or three productions "out of the common." Like its predecessors, the display will the more impress with study, and there are a number of smaller works, not easily found at a first view, which will repay search and study. There is again

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a regrettable absence of representation on the part of some of the stronger sculptors and painters, and too few newcomers of ability.

The general absence of new motifs among works by artists of ability is, also again, painfully evident, and is an unfortunate and disquieting feature of the exhibition. The hanging, which was fairly good last year, is distinctly bad this season; in fact, almost deserving the use of the term "atrocious," and this hanging lends weight to the letter from "Younger Blood," published elsewhere in this issue, on the need of new blood in the Academy juries.

Few War Pictures or Sculptures

Despite the suggestion and request of the Academy Council, that contributing artists should, this year, devote themselves, as far as possible, to subjects pertaining to the late war, such works are few in number. Two of the most striking of these, Theresa Bernstein's "Patriotic Parade," a strong conception, depicting a scene in front of the Public Library of recent occurrence, with flags and sunshine and crowds, full of movement and life, and Robert A. Graham's also large, finely conceived, well painted and joyous "Peace Celebration, Fifth Ave.," have been relegated to the artificially lighted Academy Room or "morgue," where also are shown Elizabeth Watrous's well thought out, but somewhat too sentimental figure-work, "My Boys Will Come Home," and Elizabeth T. Spencer's "Somewhere on Fifth Ave." Of course, George Bellows's "Atrocity" picture in the Vanderbilt Gallery, the virile but repellent "Massacre at Dinant," which does not compare with his really inspired peace canvases, now in the Duveen windows on Fifth Ave., Luis Mora's large symbolical "Liberators" also in this gallery, the figure of Christ seated, with outstretched arms, on the battlefield, with dead and wounded soldiers at his feet, one of the latter smoking a cigarette, which shocks some visitors, a canvas rich in color quality but somewhat incoherent in composition; Charles S. Chapman's "Dust of Battle," in the South Gallery, a largely conceived architectural and dramatic composition, and Chauncey F. Ryder's "Martyrs of 1918," also in the South Gallery, a procession of refugees coming up from a valley amid the mountains, a good landscape, but a slender story; are war pictures, and will attract a throng, but they stand by themselves and hardly give a war atmosphere to the display.

The Prize Winners

The chief prize, the Carnegie, for the most meritorious picture, with its \$500, was won by John F. Carlson with his large and fine "Winter Rigor," one of the best of his well known winter landscapes, perhaps a trifle too blue in its shadows, but a virile canvas, and well worthy of the honor it received. The Thomas R. Proctor prize for the best portrait goes to Louis Betts for his full-length standing presentment of his wife, a technically excellent work, as always true and strong in drawing and good and fresh in color, but hardly as good as some of his other recent portraits. To Adolphe W. Blondheim fell the Isidor medal for the best figure composition, for his "Decoration," reminiscent of C. W. Hawthorne, but stronger in color and a good work. Victor Higgins won the first Altman prize of \$1,000 for his "Fiesta Day," one of the conventional Taos pictures, well painted, and Leopold Seyffert the second Altman prize of \$500 for his "Lacquer Screen," not a new picture as it was in the last Pa. Academy, a strongly decorative work. The Julia A. Shaw memorial prize for the most meritorious work by a woman artist went to Evelyn B. Longman for her charming statuette, "The Future," and the Elizabeth Watrous gold medal for sculpture to Charles Grafty, for his admirable portrait bust of Childe Hassam.

The Academy Council has learned that "Belgium—1914," by Jess M. Lawson, the

Helen Foster Barnett prize sculpture, had previously been exhibited at the Architectural League, which eliminates its right to be shown at the Academy. It was removed.

Few Good Portraits

The portraits are not numerous and few call for any especial mention. These include Richard F. Maynard's sympathetic presentment of his wife; Eben Comins's "The Kiltie"; Alphaeus Cole's "Rear Admiral Gleaves"; Dixie Selden's "Frank Duveneck"; Oliver D. Grover's "Julius Bolshoven"; the Japanese artist, Kyohei Inukai's of another Japanese called "Reflection," an exceedingly clever Whistlerian production; Leon Kroll's virile and stunning "Leo Ornstein at the Piano"; Robert Vonnoh's half lifesize, tender and sympathetic half-length, seated presentment of "Daniel C. French"; Eugene Speicher's virile "Man's Portrait"; De Witt Lockman's half-length of "Captain A. Catesby Jones"; W. T. Smedley's fine presentment of his son, Edward D. Smedley in khaki (happily alive, although the rumor prevailed at the private view that he had been killed in action and excited the feminine visitors); Lydia F. Emmet's academic but admirable presentment of "Miss Hillard of the Westover School"; J. Campbell Phillips's speaking portrait of "Glenn Newell," and Olaf Brauner's virile, rich colored half-length of "Prof. Tichener." Mention must also be made of a most delightful high relief panel of "Three Dogs," appealing in truthfulness of expression and modeling, done by Mrs. Gardin Fraser for the Bide-a-Wee Home.

The Stronger Landscapes

Of the stronger landscapes the best appear to be Roy Brown's "Big Hill," a large and fine conception, better than Ernest Lawson's "Hillside Farm," which has too black shadows, near by Arthur T. Powell's also large and panoramic, but strong and fine "Gunsight Pass"; De Witt Parshall's "Sand Beach and Cliffs"; A. L. Groll's "New Mexico Desert"; Hobart Nicholls's "The Valley," rich in color quality and strongly composed; Geo. M. Bruestle's "Early Summer"; W. L. Lathrop's "Pasture Glade"; William J. Baer's "Hackensack Meadows," in which this painter better known as a miniaturist reveals himself as a landscapist of marked ability; George H. Smillie's typical "Near Wakefield"; A. T. Van Laer's "Winter—Litchfield Hills"; Paul King's "Old Farm," and H. B. Snell's "Gray Weather."

Other notably good landscapes are by Birge Harrison, Gustave Wiegand, Charles Morris Young, Edward Gay, Cullen Yates (a charming coast scene), Jonas Lie, Chauncey F. Ryder, Eliot Clark, Bolton Jones, W. Merritt Post, C. Warren Eaton, Ben Foster, Carl Rosen, William S. Robinson, Glenn Newell, Guy Wiggins, Ernest Parton, Robert W. Van Boskerck, Joseph H. Boston (a fine example of his strong art), Matilda Browne, Howard Russell Butler, Charlotte Coman, Bruce Crane, Henry Kenyon (two lovely small canvases), W. Granville Smith, and Edward H. Potthast.

Review of these and other landscapes in detail and of the figure works and sculptures must await a second notice.

James B. Townsend.

Women Artists at Wolfe Club

An interesting show of work by a group of women artists is now on at the Catherine Lorillard Wolfe Art Club, 802 Broadway, through the month. Elizabeth Elmore, whose work attracted considerable attention at a recent exhibition of the MacDowell Club, and who has an important portrait in the present Academy exhibition, is showing a series of her admirable marines, chiefly executed on the Maine coast last summer. Color, atmosphere and good technique mark these canvases and point to future success in this field for an artist hitherto better known as a portrait painter.

Another successful exhibitor is E. Van Bean in her delightful sketches of colorful themes, full of Southern atmosphere.

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"Intimate Paintings" at Macbeth's

A seasonable display has been organized at the Macbeth Galleries, 450 Fifth Ave., where a collection of "Intimate Paintings" is on view through Dec. 31, forming an attractive sequel to last year's inaugural Xmas exhibition on the same lines. A novel feature of this exhibition is the giving of the prices in the catalog—a good idea!

Most of the leading Americans are represented in this exhibit of veritable little art works that fully justify the statement that high quality and small size have been the standards in the selection of the pictures. With three Blakelocks, two Rangers, a George Inness, a Shurtleff, a Chase, a Winslow Homer, and two Murphys on the catalog (all admirable examples), the excellence and interest of the collection are manifest. Among other exhibitors are: Gari Melchers, who shows "Early Spring in Virginia"; Chas. Warren Eaton, "Group of Pines" and "Pine Grove"; F. C. Frieseke, "Morning Toilet"; "The Bath" and "The Striped Gown"; Charles H. Davis, four charming little canvases; Ben Foster, three numbers; Emil Carlsen, a good "Still Life"; Robert Henri, "Segovia Girl"; Albert G. Groll, two brilliant Arizona landscapes; Childe Hassam, five characteristic works; Gedney Bunce, "Venice"; Bruce Crane, "November"; Warren Davis, "Early Morn"; a graceful nude in a hazy atmosphere of dawning light; T. W. Dewing, two interesting pastels; Paul Fougherty, a fine marine; John F. Carlson, two shimmering little landscapes; G. H. Bruestle, "Lowlands" and "Connecticut Landscape"; J. Alden Weir, "Dogs Before the Fire"; Gardner Symons, four interesting little paintings; William Sartain, three pictures suggesting summer work at Gloucester and Annisquam; J. H. Twachtman, two "World's Fair" representations; Granville Smith, "Along Shore"; Guy C. Wiggins, a typical work entitled "New England Landscape"; Walter Nettleton, H. Dudley Murphy, Frederick Kost, W. L. Metcalf, Kenneth H. Miller, R. L. Newman, R. C. Minor, Leonard Ochtman, Ivan Olinsky, E. H. Potthast, Albert P. Ryder, Chauncey F. Ryder, Benjamin Kopman, Chas. W. Hawthorne, Wm. H. Howe, Louis P. Desjar, F. Luis Mora and Dwight W. Tryon.

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THAT PHILA. ART ROW

Mr. Joseph E. Widener, president of the Phila. Art Jury, took matters into his own hands this week, when he directed Mr. Eli Kirk Price, chairman of the Art Jury's hanging committee, to have immediately rehanging the historical portraits now stored in Congress Hall, where several of them have been damaged by rats and mice, and many others are said to be in danger of being ruined. While making this announcement in an interview, Mr. Widener also declared all the work he was now doing in connection with the Wiltach and Johnson collections was not for fame or gain, but to place Phila. in a position where it would be artistically prepared to receive his own collection of paintings, which he considers giving to the city as a memorial to his father.

Mr. Widener again denied that the art jury had been responsible for the delay in the restoration of the portraits in Congress Hall. He explained that more than twenty of them had been given to Prof. Pasquale Farina, with the understanding that he should clean them, after which a special committee of the art jury was to have decided which ones were to be restored and in what way.

"In the first place," said Mr. Widener, "I have been told—for personally I have never seen the pictures—that Farina returned them half cleaned. Each one was just washed on one side. This was an obvious trick. It is as if you would go into a barber's shop and the barber would shave one of your cheeks, leaving the other dirty. You would then be in this barber's power, would you not? At least the barber would think so, even if you did not."

"Then, when it came to telling Mr. Farina what was to be done, he declined to be directed by what he considered a body of laymen. Now, as you know, such men as John Frederick Lewis, president of the Academy of Fine Arts; Hugh Breckenridge, the artist, and M. B. Maderry, Jr., the architect, were members of the committee."

"I now understand that the only safe place for the portraits is on the walls. Well, on the walls they will go. I have directed Mr. Price to have them rehanged immediately. From now on they will be taken down one by one whenever one is to be restored."

Mayor Takes Action

Mayor Smith directed Mr. Datesman, director of the Department of Public Works, and Mr. Arthur, chief of the Bureau of City Property, to go to Independence Hall, view the situation and, if possible, take steps to protect the paintings.

Chief Arthur repeated that his hands were tied by the act and that he could not hang the pictures until he was given permission by the art jury to do so.

Prof. Farina's Statement

Professor Farina, through William J. Lawson, his attorney, criticized Mr. Widener's statement and said:

"I have insistently requested them to tell me outright that my personal services were not required, so as to quit and thus allow them a free hand in disposing of that sacred historical collection as they wished, and the answer was that they never disputed my artistic merit and expert knowledge, but that they wanted me to please them and do the work according to their views and feelings."

Widener Collection's Future

In regard to his own collection Mr. Widener said:

"I have been working hard on the Wiltach and Johnson collections to give something to Phila. of which it might be proud, something that would be a lasting credit to it. I have been working like a slave. I do not get credit for it; all I get out of it is a lot of hard labor, but I do all this with the ultimate view of putting things in such shape that they will be ready for presentation to the city with my own pictures."

Favors Art Corporation

"I have been considering this for a long time. I have all sorts of plans in my mind. What we ought to have in Phila. is a corporation like the Metropolitan Museum of Art in New York, a corporation that would be as unchangingly dependable as a trust company. It should be made up of responsible men entirely outside of politics, whose only aim would be the furtherance of art and the good of the city."

"To do these things one must have the co-operation and not the criticism of the public and the press. If such a corporation could be formed there would be opportunity for placing great treasures of art where the public could get acquainted with them and enjoy them."

JOHNSON ART APPRAISAL

Mr. Francis Kleinberger, of the Kleinberger Galleries of N. Y. and Paris, has written as follows to the Phila. "Eve. Bulletin":

"Dear Sir:

"Referring to the statements made by Mr. Harrison S. Morris, now president of the Newport Art Association, Newport, R. I., and formerly for twelve years managing-director of the Penn. Academy of Fine Arts, in your issue of December 4, and more specially referring to Mr. Morris's remark regarding the valuation of the John G. Johnson collection, I would say, I am the dealer to whom Mr. Morris refers. Mr. Morris and the gentleman mentioned by him as closely associated with the late Mr. Johnson, serve his memory very poorly, indeed. Everybody interested in art in America and Europe knew who Mr. John G. Johnson was, and his vast knowledge of art questions. Should the people of the City of Phila. not be convinced at present of the magnanimity of the bequest, the art lovers of all parts of the world who will stream to Phila. to delight in the marvels

HIGH PRICES FOR WASH'N PORT'S.

Two important sales of original portraits of Washington by Gilbert Stuart have recently been made. These sales evidence that the interest in the works of the early American masters is steadily growing, with resultant increase in values of such works. A bust portrait of Washington of the well known Athenæum type, known as the "Rawle" portrait and owned by Mr. George S. Palmer of New London, Conn., has been sold by a N. Y. artist, August Franzen, and a Mr. Young, a Western dealer, to an American collector for \$40,000, the highest recorded price for a bust portrait of the "Father of His Country," and double the amount which Mr. Palmer, through the late Charles Henry Hart, paid for the canvas. The late Willard S. Straight, not known heretofore as an art collector, bought some two years ago a Stuart bust portrait of Washington, one with the right side face and of the Vaughan type, for \$25,000. The last recorded price for a Stuart Washington of this type was \$16,000, paid by Mr. Thomas B. Clarke at a sale

A NATIONAL PORTRAIT GALLERY

Unusual interest will be felt and expressed in the art world, as well as throughout the country, in the project of a generous foreigner, who desires to express his admiration for this country and the manner in which the U. S. has come to the aid of an oppressed world, by donating to the Nation a fund for the formation of a collection of portraits of the men who have formed the driving forces of America's efforts in the great war.

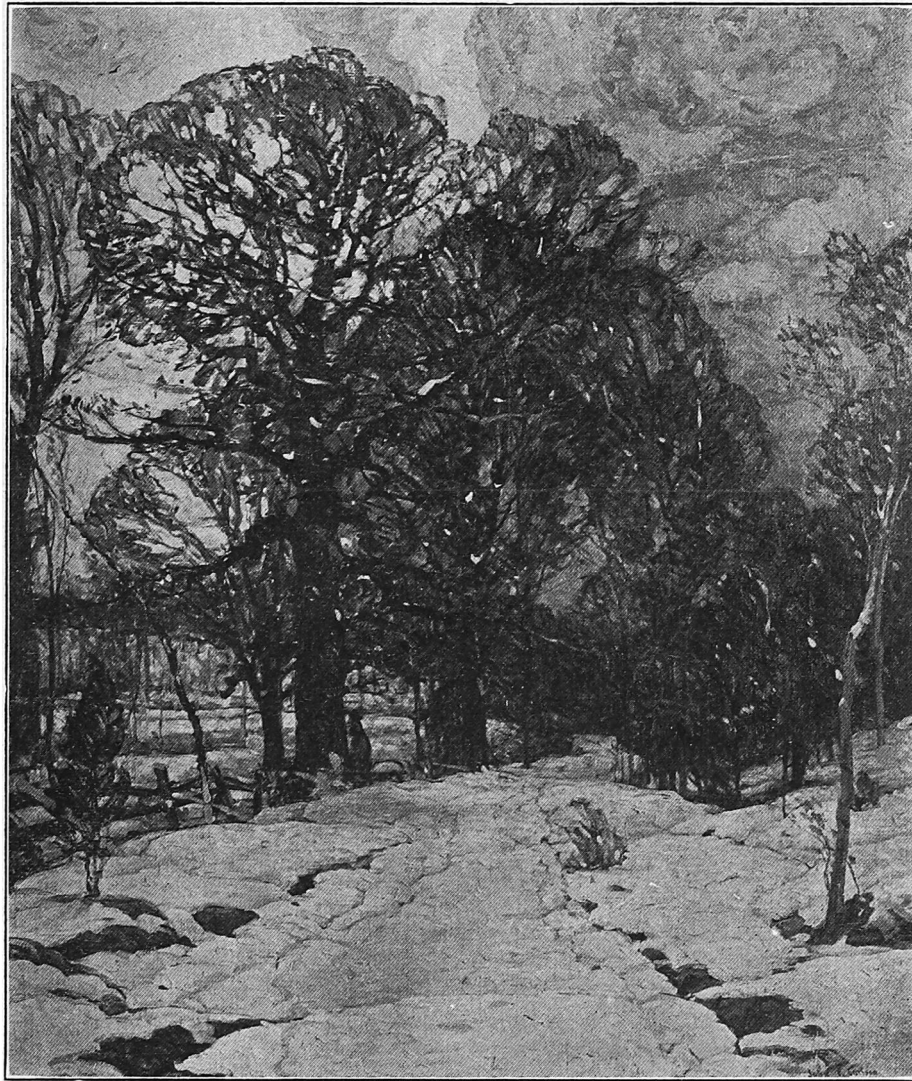
The donor of this fund for a national portrait gallery is Mr. Christoffer Hannevig, the Norwegian shipbuilder and resident here, to whose early and clear foresight this country owes more than is commonly known and to whose constructive energy several of the finest American shipyards are due.

Mr. Hannevig has organized the American Portrait Foundation of 1918, which has ordered twenty-five portraits of eminent men to form the nucleus of a great American portrait gallery, similar to that in the National Gallery on Trafalgar Square, London, which for centuries has served as an inspiration to the English nation.

Mr. Hannevig had originally commissioned the Danish portrait painter, J. W. Quistgaard, also a resident here, and who has painted the portraits of Col. Roosevelt and the late Joseph W. Choate, to execute all of these portraits, but Mr. Quistgaard, who gratefully remembers the fact that this country gave him his early start as an artist, feels that American born artists should share in the artistic creation of an American portrait gallery from the very beginning, and therefore has obtained Mr. Hannevig's permission to share the work with his fellow artists here.

As a consequence twelve of the first twenty-five portraits will be painted by Americans, and as Mr. Quistgaard did not want to make the selection of the participating artists himself, and at the same time wanted the very best men obtainable, he formed an art committee consisting of Dr. Christian Brinton, the well known art critic and essayist, Mr. William H. deB. Nelson, editor of the "International Studio," and James B. Townsend, editor of the AMERICAN ART NEWS, feeling that these men, and their professional standing in the world of art and appreciation of the subject, would best qualify them to make an unprejudiced selection of twelve of the most talented portrait painters of America, who will paint one portrait each. The plan has obtained authoritative approval, and President Wilson will be among the first sitters.

The committee has met and made its selection of artists, and the names of these, as well as those of the eminent men invited to sit, will soon be announced.



WINTER RIGOR

John F. Carlson

Winner Carnegie Prize—Winer Academy Exhibition

left the city by Mr. John G. Johnson, will open their eyes, and then there will be no question any more of taxes of a million dollars paid by the city.

"Mr. Harrison S. Morris accusing me of selfish motives, I am entitled to retaliate by questioning his competency to judge art questions, and especially ancient art. Does he know what the John G. Johnson collection contains? And does he know that if someone tried to gather now a collection like the one of Mr. Johnson's, he would be unable to do so for any money in the world? He is probably ignorant of the fact that the whole artistic world marveled at the magnificent gift of Mr. Johnson to the City of Phila. at the time, as could be seen by long articles in the papers of the world."

"However I was not guided by these articles when I made the valuation, nor by any question of taxes. I gave a truthful valuation according to my best knowledge and conscience and my experience of more than forty years. If the valuation was to be made for the reason of saving taxes, I was not the man to be called. They should have called Mr. Harrison S. Morris, whose ignorance might have perhaps saved some money to Phila. Yours truly, N. Y., Dec. 10, 1918. Francis Kleinberger."

in Phila. three or more years ago.

As far as is known there are in existence some 60 original portraits of Washington by Gilbert Stuart of the Athenæum type, giving left side of face, whose record price is as told above now \$40,000; eight of the Vaughan type, giving the left side of the face, and whose record price is now as told above \$25,000; and four of the full-length Landsdowne type—a notable one in the Pa. Academy, on which there is no recorded sale price, as none of the four has come on the market in many years, if ever.

JOHNSON ART OVERVALUED?

In answer to charges recently publicly made by Mr. Harrison S. Morris, director of the Academy, that the Johnson collection was much overvalued and wrongfully appraised at \$4,000,000, Mr. Widener says in the Phila. "Public Ledger," that the paintings, while priceless as a collection, would be worth at least \$7,000,000, if separated and placed in the hands of dealers.

Has Planned Building

In reply to Mr. Morris's criticism of the removal of these pictures to storage, Mr. Widener explained that the residence of the late Mr. Johnson, at 510 South Broad St., was "not even semi-fireproof" and that

the works of art could not possibly be taken care of there as they should. He said that paintings worth \$20,000 had been lying on the back stairs and in the pantry, while priceless works of the old masters were crowded in lavatories and other impossible places.

"I had a plan all finished for a special little building for the collection," he said. "A miniature art temple to be built on the Parkway. The drawings were finished, and it would have been one of the most beautiful buildings of its kind in the world. But what can the art jury do—what can I do without co-operation?"

Who Is "Expert" De Wild?

As to Mr. Morris's attack on the art jury for sending paintings in the Wiltach collection to N. Y. for restoration, Mr. Widener said this had been done to place them in the charge of Dr. Carel F. L. de Wild, of The Hague, who, he asserted, was acknowledged the world over as the foremost "expert" in restoring old art. Doctor de Wild was responsible for the restoration of the Franz Hals collection in Harlem, and was introduced to this country by such eminent experts as Drs. Hofstede de Groot and Bredius.

MUSEUM GETS PICTURES

The Worcester Art Museum has bought two important paintings for its permanent collection, both Madonnas, one by Sir Joshua Reynolds, and the other by the Flemish painter known as the Master of Frankfort. The Reynolds is entitled "Mother and Infant." The work is apparently simply a portrait of a woman and her infant. The picture is full of poetic feeling.

The painting by the Master of Frankfort is XVI century Flemish work showing strong Italian influence.

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The Allied War Salon

The large exhibition at the American Art Galleries open until Dec. 24, under the title of the Allied War Salon, is largely an affair of black and white. The paintings are disappointingly few, and many of them—most of them, in fact—have had their novelty somewhat dimmed by exposition in Fifth Ave. shop windows.

George Luks easily carries off the honors among the painters, and he does so without spilling any "bad blood," or utilizing any of the trappings of horror. His "Nov. 11, 1918" is a great picture in every sense of the word. It sums up what need be expressed in the painting of the banner-hung avenue during the war, and it gives also a vital pictorial account of that joyously mad procession on the day of the declaration of peace. The suggestion of movement in the great crowd, accomplished with wild dashes of pigment, the deluge of paper from the windows of the skyscrapers, the play of light upon the banners, all is managed upon this stunning oblong canvas with the grasp and spontaneity of genius.

The Figure Works

Of the purely figure compositions, Ch. S. Chapman's "Letters from Home," with its dignified steel-helmeted soldier, is a serious work, admirably restrained in sentiment as in expression of line and color. The parade of the "Blue Devils" by Luks is also a fine canvas, a beautiful arrangement of color, and a war souvenir of significance. Paul Dougherty's large "Sunk Without a Trace" is a powerfully expressed representation of submarine wantonness, and "The Expedition" by Eugene Higgins is a good type of Higgins's individual art. Jonas Lie's "By the Dawn's Early Light," Hayley Lever's "Fifth Av." and W. Ritschel's "Crusaders," are clever things, and of much interest are the paintings of A. V. Tack, Eliot Clark, Gardiner Symons, Gari Melchers, H. Bolton Jones, F. C. Jones, Alden Weir, G. P. Ennis, Ch. Hopkinson, F. J. Waugh, Childe Hassam, H. Eilee, Douglas Volk, Eugene Speicher and Ch. F. Ryder. S. J. Woolf's portrait of Pershing is good in color, but rather over-emphasized in firmness of jaw. Granyille Smith's "Crusaders" greets one on the staircase on entering, and this canvas seems, after all are considered, one of the noblest expressions of feeling that one sees here. Gifford Beal, Warren Davis, Mortimer Block, W. I. Glackens, A. Herter, Kenneth Frazier and H. Russell Butler also contribute. The "Murder of Edith Cavell" by G. Bellows is a clever bit of painting, although the head of Miss Cavell is with difficulty reconciled to the photographs one has seen, and although the identity of the carcasses at the foot of the staircase is not quite clear, the picture has some sort of effect as a composition and a color tone reminiscent of W. Allston.

English Ensign's Work of Black and Whites
The Englishmen Spencer Pryse and Frank Brangwyn are contributors of strong work, and of the Frenchmen, Steinlen and Forain uphold their eminent reputations.

The productions of the well known illustrators, whose posters have been kept well in view all over the country, call for no special comment, and the war drawings by the U. S. official artists on the field of war are largely of reportorial quality, and have little to do with those elements which satisfy the highest demands of art. The French and Belgian posters are fine, and among them stands out that immortal one of the unconquerable Cardinal Mercier, who stands, as through the war, an unflinching figure.

The exhibition reflects credit upon Mr. Gallatin. It is rather early to obtain many great productions dealing with the late strife, but he has managed to make an admirably diversified selection from the works known to him.

James Britton.



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Henri Pastels at Montross'

It seems extraordinary that a man who has been thought an artistic revolutionary "could see so much gloom in the outdoor world" as Robert Henri expresses in forty pastels done in the Maine woods, and on view at the Montross Gallery until Dec. 28. The impressionistic idea of the light and color which undoubtedly permeates the outdoor motive is scouted in this series by the clever figure painter, who for a short space of time seemed to be the prophet destined to lead young American artists out of darkness. Are we to take it that Mr. Henri's black mood (momentary, one feels sure) is induced by contemplation of having produced such a pupil as George "Atrocity" Bellows?

Reaction to the profuse spilling of much purple blood in public, when it takes the form of sessions in the open air by men of Henri's ability, is certainly most welcome, and if one cannot greet Mr. Henri's pastels with the most wholehearted admiration, at least, it may be said that in their way they give about the same sort of pleasure as do watercolors by Sargent. This will be taken in some quarters as high praise. So be it!

The work is clever, it veers often very close to conventionality in pattern and handling and misses boresome commonplace by a facile touch or two. The color is dense in the darks and rather literally "local" in the lights. There is little of the magic mystery of Nature's light suggested. Figures are introduced rather skilfully and the aim seems to have been to realize accurately the shapes of trees and the planes of dark with a technique not too shocking to the academic sense. The pictures are of uniform price and size.

James Britton.



WIND AND MIST
Irving R. Wiles.

In Winter Academy Exhibition

Brooklyn Society of Etchers

With Charles F. Mielatz as "guest" the Brooklyn Society of Etchers is holding its annual exhibition at the Brooklyn Museum through the month. Mr. Mielatz shows a number of plates, one of the "Lusitania Leaving Port" attracting especial notice. Mr. Mielatz's style is nearer that of the conventional etcher than that of most of his confreres here, but the want of great force is atoned for by the presence of much careful delineation of form and skill in rendering tone into line. Anne Goldthwaite has an attractive Brittany subject and a well observed portrait of the Rev. Dr. Barry. Wm. Meyerowitz, whose work at the Manhattan Club's show won favor, exhibits here some of the figure pieces with which he has had notable success, and Henry Shope displays in a pastoral a marked sympathy for linear expression.

Eugene Higgins is as rugged and uncompromising in his definition of light and dark, and as feelingly expressive as usual, while Childe Hassam evidences again the possession of a light touch with the needle. L. C. Vondrous, in his view of Carrere's N. Y. Library, makes much of the purely architectural aspect of this landmark of New York's business center. E. D. Roth in his "St. Paul's" gives the fine old edifice a real charm.

Tolentino Art Gallery

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Old American Furniture at Museum

There is now on exhibition in Galleries J9 and 10 of the Metropolitan Museum a recently acquired accession of mid-XVIII century American furniture, which, with collections already in possession of the museum, will make a most complete assemblage of American household furnishings. The collection is a part of that assembled during thirty years by Mr. George S. Palmer of New London, Conn.

Collection has 66 Pieces

There are 41 American-made pieces in the collection and 25 English. They are now arranged in the two galleries in which they are shown as nearly as possible as they would be in a private home, the American-made in one room and the English in another. Only one American piece has strayed into the English room, a piece of much interest, a "mixing table" which came from Baltimore, on which were prepared the various kinds of beverage which in the earlier days took the place of the cocktail.

A Variety of Pieces

There are old desks, highboys and lowboys, pie crust tables; a high post bedstead, and an unusual knife and fork holder on casters. The lower part of this is shaped like an oblong ottoman upon which is the box divided in two sections, like the familiar knife box, but of much larger size. Two royal armchairs of walnut, English of the latter part of the XVII century are gems of the collection; there are side tables of great distinction, tall clocks of full size and others in miniature. A desk made in Conn. has 27 drawers, and a tiny "ladies" desk with ball and claw feet is an exquisite little piece. Queen Anne, Chippendale, Sheraton, and Heppelwhite periods are represented.

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Christmastide Red Cross Display

A Christmastide Red Cross display, under the direction of Mrs. Albert Sterner and Mrs. Egerton Winthrop will open Dec. 16 at 651 Fifth Ave. The exhibit will include paintings and sculpture. The paintings will be limited in size to 25 x 30. The following painters and sculptors each contribute one work: Painters—Gifford Beal, Cecelia Beaux, Theresa Bernstein, Adolphe Borie, I. Mortimer Block, Jerome Blum, Nanette Calder, Robert Henri, Eugenia Higgins, Leon Kroll, Rockwell Kent, George Luks, Herbert Lespinassa, Middleton Manigault, Kenneth H. Miller, Jerome Meyers, John Sloan, Eugenia Speicher, Maurice Sterne, Albert Sterner and Paulet Thevenaz; sculptors—Jerome Brush, Stirling Calder, Eli Nadelman, René Prahar, Edward T. Quinn and Mahonri Young.

Whistler Show at Arden Studios

An interesting loan exhibition of portraits and caricatures of James McNeill Whistler will be held in the Arden Gallery, Dec. 16-Jan. 5. The display will include, in addition, portraits and caricatures, other curious and interesting material collected and assembled by friends and admirers of the artist.

The famous portrait by Fantin-Latour will be shown, and contributions from the most important collections of Whistleriana have been made, the greater part never before exhibited.

There will be autograph letters from Whistler which shed an entirely new light upon his character and caricatures by Du Maurier, Keene and numerous other famous illustrators and painters.

It is proposed to have an evening devoted to short talks by people who knew Whistler personally, while the exhibition is in progress, and tickets for this will be sold for the benefit of the Art War Relief.

Ferargil Christmas Display

The little pictures shown at the Ferargil Gallery, 24 E. 49 St., will be on view through the month. These small canvases form the annual Christmas exhibition organized by this gallery some years ago and which has become quite an institution.

Cimiotti, Waltman, Graecen, Carlsen, Mulhaupt, Carlson, Bower, Roth, Follinsbee, Blakelock, Ball, Potthast, Lathrop, Hassam, Spencer, Snell, Ross, Couse, Mygatt, Volkert and Warren Davis have all contributed fine examples of their work, albeit the limited size of the exhibits. The gallery is also making a special feature of small portraits, among which an oil by H. F. Waltman of Judge Parsons of Phila. is a striking picture, brushed with skill and decision. Attention is likewise attracted to pastel portraits by Warren Davis, who is receiving numerous orders for these small pictures handled with his usual grace and delicacy.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

GERMAN ART TRADE HERE

"Just what the future of the German art trade in this country will be after the war depends in a large measure upon the terms of the final treaty of peace. Several of the houses that formerly imported engravings, mezzotints and photogravures from Munich and other Teutonic art centers appear to have preserved their organization, so that resumption of their pre-war activities would not be very difficult in that respect. But there remain two all important factors to be reckoned with. In the first place it will probably be a long time before the American public will again take readily to any product that is openly admitted to be of German origin, especially that comes within the scope of non-necessities. And then it is a large question whether the German publishing houses, with most of their staffs having gone to supply cannon fodder for the now happily ex-Kaiser's ambitions and their mechanical apparatus probably largely transformed into munitions, are in a position to resume production in the near future."

—"Picture and Art Trade Journal."

Bookbindings at Union League

An exhibition of books in fine bindings is on at the Union League Club under the auspices of Morris Kalaba of Stikeman & Co. Contributing exhibitors are Brentano's, Bonaventure, G. A. Baker & Co., E. P. Dutton & Co., T. J. Gannon, L. C. Harper, Himebaugh & Browne, Marguerite Lahey, E. D. North, G. P. Putnam's Sons, Geo. D. Smith, Stikeman & Co., Curtis Walters, and G. Wells.

Sidney E. Dickinson is engaged in teaching in Minnesota but has found time to paint a large fine new composition which he calls "The Spanish Girl," on view with the Eclectic group at the Babcock Gallery.

Fred'k K. Detwiller is remaining for the winter at his home in Noank, Conn., where he owns the fine studio built by the late H. W. Ranger.

A NAT'L PORTRAIT GALLERY

The interesting and important news which we publish exclusively today of the foundation of a National Portrait Gallery by a generous Norwegian gentleman, has much significance. It would appear that this donor of the funds to found a National Portrait Gallery has wisely proceeded so that the plan shall be free from all personal, partisan, political, or financial considerations.

The committee, whose members have selected the 12 artists whom they consider best fitted to portray, 12 of the 25 distinguished Americans of the war, has striven to choose the best artists, irrespective of any possible financial or other considerations. These artists selected pay no commissions to anyone, and will be free to paint their sitters in their own way.

A National Portrait Gallery has long been a desideratum in the United States, but it has not been hitherto possible to found such, owing to political and other influences. Mr. Hannevig is to be thanked and congratulated for his generosity and his clever idea.

AS TO ART APPRAISALS

The questioning of the appraisal of the remarkable collection of old pictures formed by the late John G. Johnson of Philadelphia, by Mr. Harrison S. Morris, whose published statements that the value of \$4,000,000 placed upon said pictures by the appraisers, Messrs. Thomas E. Kirby and Francois Kleinberger and Prof. William H. Goodyear, is too high, is traversed by Mr. Joseph E. Widener and Mr. Kleinberger, the latter in a letter published elsewhere in our columns, bids fair to open up a very serious state of affairs, and one that should be brought to light, in the matter of appraisals of art works under the direction of State officials, especially for the inheritance or death taxes.

Without entering into any discussion of the Johnson appraisal at this time (we touched upon it when it was first announced last Spring), and without in any way questioning the honesty and good faith of the gentlemen who made the appraisement of the collection, it must frankly be stated that the attention of the Bar Associations of this and other large American cities should be directed to the matter of art appraisals for estates. These are, as a rule, farmed out to so-called appraisal companies, who frequently employ persons, not fitted by experience or knowledge to pass intelligently on the value of art works, and who appear to be under the impression, as a rule, that the higher the appraisal, the larger the return to the State and, incidentally, to themselves. Political influences have thus far kept the real facts regarding this matter from the public, but the burning and crying evil that it is—too well known in the art trade—should be investigated and stopped.

HANFSTAENGL REDIVIVUS

The war being ended, Herr Franz Hanfstaengl, the devoted friend of Count von Bernstorff, and who after several "removal" and "clearance" sales finally vacated his long-time quarters in the Lorraine at 5th Ave. and 45 St., has opened a new art store, which he calls "The Academy Print Shop" near the Fine Arts Galleries in W. 57 St. Mrs. Field, of the Relief Legion, American Defense Society, and other American organizations opposing the importation of, and dealing in German-made goods—attention!

CORRESPONDENCE

A Jury of Octogenarians

Editor AMERICAN ART NEWS:

Dear Sir:

Is it not possible to instill some new blood, some younger blood, or some different blood into the National Academy juries? It is fairly depressing to run through the list of names of men comprising this year's juries. There are not more than three or four of men under sixty years of age, and most of them must be well over seventy, and have been serving on the same juries for the last 25 years. They all uphold the same old, narrow, academic traditions, so how can any modern, virile exhibition come out of this?

For how many decades do these same men intend to hang on to the control of the Academy juries? Dr. Osler has said that a man (also a woman, I think) after 45 was on the downward road, but I believe he has since retracted this saying. When one enters the 57 St. Galleries, one knows exactly what kind of canvases (there are no surprises) one is going to see; just what names are in the catalog, and a fairly good guesser can tell one where the prizes will go, from year to year, as they are generally awarded in rotation between New York, Boston and Philadelphia, with a very occasional deviation in the direction of Chicago.

The sight of a new canvas, or a new name would be a Godsend to an Academy exhibition! What a relief it is to take up the prospectus for the coming show at the Pa. Academy, and read the list of their jury! It is broad and representative of different schools and different ages, and they have even appointed two women as members of the jury, an honor entirely unheard of on the N. Y. Academy jury, although, I believe, once or twice, Cecelia Beaux has been thus honored.

A N. Y. painter once said to me most mournfully: "I simply wouldn't submit my pictures to a jury where there were women." As his canvases are very seldom hung, perhaps he would fare better if there were more of the opposite sex on the jury.

It is quite time something was done to broaden the public exhibitions in this country, and to make the jury decisions, if not fair or generous, at least honest. They have been close corporations in the hands of a few long enough. I have known of instances where it has been admitted that certain men were kept out of exhibitions "because they painted too well!"

Members of juries have dared to say that there was no favoritism; that "pull" was of no avail; that when they judged pictures, they did not even know by whom they were painted! They were first class liars!

On the other hand another man who has served on dozens of juries, told me that there were two cities where he always enjoyed serving, because the jury were put into the gallery with the pictures, and no one told them: "Now, I want you to look out for So and So's canvases; or you must be kind to So and So," etc.! It was a perfectly fair and square deal. Most unusual! At least, the art world is to have one sensation this winter—the exhibition of the pictures by Boris Anisfeld. Let us thank God for that, and for Christian Brinton, who was instrumental in bringing them to this country.

Younger Blood.

Baltimore, Dec. 10, 1918.

School Art League Luncheon

The School Art League of N. Y. City held its annual meeting and luncheon at the Hotel McAlpin Saturday last, Dec. 7. There was a large attendance, some 250 members and guests sitting down at 29 oval tables seating 8 each and 12 at the guest tables.

The meeting was a brief one, following the luncheon, and there was a Victory Pageant of Nike Apteros' "The Wingless Victory," presented by High School pupils. Some 42 women, prominent in the Metropolitan art and social worlds, with Mrs. John W. Alexander as Honorary Chairman, and Miss Ethel H. Averell as Secretary, had general charge of the affair, which was ably managed and directed by Miss Florence N. Levy of the Art Alliance.

Dr. James P. Haney, chairman of the Board of Managers, presided and Mr. Arthur S. Somers, of the Board of Education, was toastmaster. The speakers were Lieut. H. H. Muirhead of the Royal Engineers, M. Francois Monod, Miss Cecelia Beaux, Dr. Edward Robinson, Miss M. Rose Collins and Mr. Albert Sterner. The guests of honor were Dr. William L. Ettinger, Mr. Frank Alvah Parsons, Mr. W. Frank Purdy and Dr. John L. Tildsley.

The School Art League has been fortunate in being able to maintain its work through the period of the war. The need for this service is now greater than ever. The world struggle has brought home to people the economic necessity of training our coming generation.

OBITUARY

Fred A. Demmler

Fred A. Demmler, a young Pittsburgh artist, whose work has won him recognition in the art circles of the country, died Nov. 2, somewhere in France, from wounds received in the last days of the fighting on the Western front.

The artist left Pittsburgh for Camp Lee Apr. 28 last, and was assigned to the 136th machine gun battalion. He arrived overseas early in July. He was advanced to the rank of corporal, and only recently to that of sergeant. He was born in Allegheny in 1888. His early artistic studies, in pen-and-ink and watercolor, were taken up at the old Stevenson Art School, under the instruction of Horatio S. Stevenson. Later he went to Cornell University, and after two years of study there went to Boston, where for four years he was a student in the school of the Boston Museum.

In the early summer of 1914 he sailed for England, planning to visit Munich and to spend the winter in Paris. Although he had bought tickets for Munich, he did not set foot on the Continent. War was declared while he was still in London, and in September, 1914, he returned to America.

Upon his return from England in 1914 Demmler made his home with his parents in Pittsburgh, making frequent visits to Boston, and in both cities painted a number of canvases. He devoted himself almost entirely to portraits, and it was through his portraits that he became known.

The artist was a member of the Scriveners' Guild and Associated Artists of Pittsburgh.

William A. Paton

William Agnew Paton, author and art writer, died in this city Wed. He was born in N. Y. April 20, 1848, a member of an old N. Y. family, his grandfather having been the late John P. Agnew, and was educated in private schools. From 1877 to 1881 he was publisher of the N. Y. World; from 1881 to 1885 trustee of the National Republican; and then became the first business manager of Scribner's Magazine, holding that position until 1887.

Mr. Paton had travelled extensively in Italy and Sicily, and his book "Picturesque Sicily," printed in 1897 and since revised, is an authoritative work on the subject. Others of his books are "Down the Islands, a Voyage to the Caribbees," "The First Landfall of Columbus" and "Home Rule Ballads." He was a student of art and one of the members of the old Tile Club, and a close associate in those days of Weir, Chase, Abbey and other well known artists. He was a member of the Union and National Arts Clubs, the Century Association, Saville Club of London, and Nassau Club of Princeton. He had lived recently in Princeton.

"Ill Conceived—Unwarranted"

"In the chorus of protests and resignations aroused by the appointment of Mr. Hearst to head the Mayor's committee for a soldier memorial in France," says the N. Y. Tribune editorially, "another and only less important objection is in danger of being overlooked. That is the faulty conception of the whole project. The scheme calls for a monument erected in France to the memory of New York soldiers who died there. We think such a memorial ill conceived and pernicious."

"The reasons against the project were admirably stated by Mr. Frick in his letter declining to serve on the Mayor's committee. The first of these were the obvious practical objections. France would be inundated with statues desirable and undesirable if such a system spread. Rivalry would spring up between cities and States, with manifest unfairness to the smaller and poorer communities. But more important, as Mr. Frick well said, was the possible revival of sectional prejudices and a weakening of that new national unity which we all feel to be our greatest gain from the war."

"It will be well for us to have local memorials here in America for our honored dead. That is customary and fitting. But surely, overseas, in the face of the world, we stand not States or cities, but a Nation, one and indivisible. Our memorial in France should be national in source and inspiration. There was a generous rivalry in the field between regiments and divisions. There is intense local pride at home. But all these emotions are swallowed up in the far greater pride in our Nation, for which all these men gave and gave."

"The sooner Mayor Hylan appreciates his blunder the better. When the purpose of the committee is mistaken, there is only last way out and that is back."

The Auto or the Picture?

First Lady—"My husband wired me from Paris on my birthday asking whether he should buy me a Rembrandt or a Titian. Now, which would you have?"

Second Lady—"Well, as far as that goes, any of those French cars are pretty good."

—Sketch.

LONDON LETTER

London, Nov. 30, 1918.

Art, except it be the art of warfare, occupies but little attention this week, when all minds are directed to the coming of peace and the multitudinous questions connected with it. But, although for the time being there may be little doing in the neighborhood of Bond Street and St. James', there are lively anticipations of good business to be done a little later, especially if, as is expected in some quarters, a modification of the proposed Luxury Tax is effected. Once the period of readjustment is fairly embarked upon, buyers, who have been obliged to reduce their expenditure during the war, will doubtless resume their normal outlay on works of art, while the new class of purchaser, which has arisen during the past four years, may reasonably be counted upon to continue in the path on which he has entered.

"Bobbie" Burns' Furniture

An interesting exhibition is announced by the Messrs. Agnew of the furniture from Robert Burns' cottage in Ayrshire. Not long ago an American steel magnate offered to buy the complete collection from the owner, Mr. Esdaile, but it was felt that it should be kept in this country, and with this idea, Mr. Maconochie stepped in and made a higher bid. In addition to the furniture, which apart from its interesting associations is not of especial merit, there are a number of interesting engravings relating to Burns' life, as well as portraits and busts of the poet.

Much Rubbish Art Disposed Of

I hear marvelous tales of the way in which the dealers have been able to get rid, during the latter part of the war, of all their accumulations of rubbish. Mediocre and out-of-date pictures that have cumbered the cellars for years and which the firms owning them never hoped to be able to dispose of except at rubbish prices, have been cleared out at sums which have astonished everyone. Most of these have been sent up to the large manufacturing centres of the North, which seem to have developed an appetite for each and every style in Art. I hear also that at auctions, buyers have outbidded one another to secure etchings by contemporary artists, quite regardless of the fact that they have been pushing up the prices far beyond the current market value.

Reopening of National Museums

Already the question is beginning to arise as to when the National Gallery, the British Museum and the other kindred institutions that virtually closed down during the latter part of the war are to resume their normal appearance. This happy state of affairs cannot however, materialize until the various Government departments, now occupying them, disperse, a date that is extremely problematic. It is hoped that this may not be very far distant, as we shall for many months to come have in our midst numerous convalescents who cannot better spend their leisure hours than in the contemplation of the many treasures to the existence of which they, under different circumstances, would probably have been blissfully blind. There is no doubt that in many cases quite a genuine love of art is engendered among wounded men, who in the first instance have strolled into museum or gallery with no other object than to while away an idle hour. Who knows but that in this way we may unconsciously develop very materially as a nation in our love and appreciation of really good Art.

Russian Art Display

In view of the reported destruction of many art works belonging to the Russian public collections, the Victoria and Albert Museum has had the happy idea of organizing an exhibition of the various reproductions of Russian Art, which the collection contains. Foremost among the exhibits are facsimiles of plate in various Russian collections, of photographic reproductions of paintings by their leading masters and of a number of water colors.

More Raemaekers Cartoons

Some interesting cartoons from Raemaekers on the subject of the later developments of the world war are expected soon and meanwhile there is a further exhibition of his drawings at the Fine Art Society. Among these are several of special interest, dealing with the phase of the war since America entered in. Those inspired by the "American Camps and Dug-Outs," "The American Artillery Moving Up a Muddy Slope" and "The American Regiment Resting on the Road" are among the finest of the drawings. The artist has obviously been deeply moved by the part which America has played in the great drama. The artist seems to improve in color as he goes on, while his draughtsmanship remains as masterly as ever. Nor does the insight and intensity of feeling which marked his first drawings show any tendency to diminish; on the contrary, his excellence of quality is wonderfully maintained throughout. L. G. S.

MONTREAL

The 40th annual exhibition of the Royal Canadian Academy, now on at the Art Association Galleries, presents no very marked features to give it distinction. It may even be said that it lacks particular interest. As to numbers of exhibits it falls short of previous years. This is not to be wondered at. Canada, in common with other Allied countries during the war, has been devoting its strength and its treasure to winning the war, rather than to fostering art. It is a direct illustration of cause and effect. Several of the usual exhibitors have been overseas, both in a combatant capacity, and as painters of war records, and new work from them is necessarily wanting.

A casual glance at the gallery will lead the eye quickly enough to pictures by some of the older group who retain a conservative respect for the traditions of painting; such as the landscapes by Homer Watson, president of the Academy; Wm. Brymner, ex-president; Percy Woodcock, Bell-Smith, G. A. Reid, Suzor-Coté, and Clarence Gagnon; portraits by Robert Harris, Wyly Grier, Horne Russell, Kilgore, St. Charles, Franchère; Dickson Patterson (in crayons), and Gertrude des Clayes (in pastel); sea and shipping by R. F. Gagen; still-life by Mrs. Reid, and poetic phantasies by Chas. de Belle. Decorative panels, embodying sea subjects, by Fredk. Challenger will be added also to the list of works noted by the visitor.

More recent exhibitions, such as Ivan Neilson, and Berthe des Clayes in landscape, and Alice des Clayes in workaday horses; F. S. Coburn (the illustrator), in a picture of logging, and Miss Mabel May in colorful landscapes with figures, have already won their way toward a just meed of popularity. A picture born of the war, and a record of modern naval precaution, is Arthur Lismer's "Halifax Harbor, N. S.," with its camouflaged ships, as also Capt. Louis Keene's canvas "How We Came Back," showing ships treated in like manner to deceive the prowling raider or submarine.

It would be idle to attempt to note all the pictures which go to make up the better part of this exhibition, which, although not containing any outstanding work or works, yet contains a number of good examples of a lesser kind by the Academy's members, as by the privileged outsiders.

Sculpture is represented by an excellent portrait bust of Wm. Brymner C. M. G. by G. W. Hill, who also shows a group entitled "Motherhood Tribute to the Hero of the Battle of Long-Sault"; a portrait bust by Henri Hebert, "Dr. D. M."; bronze statuettes of habitant figures by Suzor-Coté; "Bella Matribus Detestata" and "Portrait of the Artist" by A. Laliberte, and other examples by B. W. Muntz, F. S. Sciortino and Elzear Soucy.

The Hanging Committee have been generous and catholic enough to allow a place on the walls for one or two paintings by students or adherents of the "modernistic" and ambitious phase of non-academic art—the soul-striving, as it would appear, of presenting nature as she does not appear to the ordinary eye. The future of this form of art remains with the future; some day it may become an integral part of the present. In poetry there is a tendency today toward "vers libre," and where rhyme and rhythm are tabooed in verse, there seems to be a corresponding tendency in art to do away with the fundamental canons of technique which hitherto have been the essential means of conveying truths of form and color, and giving pictorial presentment of a thought or scene. When one has "free verse," one may also expect to have "free art," rightly or wrongly. It is curious how the germs of these tendencies have swept over the world, even as has the baneful Spanish influenza!

MINNEAPOLIS

Some 80 paintings have been loaned to the museum by R. C. and N. M. Vose of Boston. Three of the best picture galleries in the institute have been given over to the collection, which is to remain to the end of December. The local newspapers are enthusiastic over this exhibition. "The sending of such distinguished paintings to Minneapolis by the Vose Galleries," says Miss Flagg, "may be considered as but an added proof that Minneapolis has taken her place as a recognized art center in America."

The exhibition is pronounced by Mr. John R. Vanderlip, president of the Society of Fine Arts, the most important seen here since the inaugural exhibition of the Institute. A special feature is the group of pictures by Monticelli, whose work is little known in the West. This group has been shown in Boston, Cleveland and several other cities.

ROCHESTER

The memorial exhibition of paintings by the late Henry Golden Dearth recently at the Albright Gallery, Buffalo, is now on at the Memorial Art Gallery until mid-January, after which it will start upon a circuit including the principal museums.

CHICAGO

The Arts Club holds the center of the stage for the time, since the opening of the new clubrooms and the staging of the Victory Ball is the talk of the hour. A loan exhibition of portraits was appropriate for the opening, as most of the contributions were of or by members of the club. Among the notable portraits were those of Arthur Eddy by Whistler, Mrs. Marshall Field by George Healy, Mrs. Orvill Babcock by Sorolla, Mrs. Watson Blair by Carolus Duran, Potter Palmer by Gari Melchers, and Mrs. Edward Leicht by Flamend. The "Portrait of a Lady" by Eugene Carriere is also a distinguished performance and the two by Glenn Phillips (particularly that of Mrs. John Alden Carpenter) are most interesting. A Zorn portrait also enriches this exhibition, which, for the most part, has been gathered from the homes of Chicago's elect. Mme. Lucas-Robinquet, whose work has won so much favor with society, is represented by her portrait of Miss Mary Meeker, an "outdoor" picture with the garden pool and flowers on the family's Lake Forest estate making a charming setting.

The Victory Ball proved the most splendid pageant ever seen here, the art involved in the costuming and grouping being attributable to the wealth of taste and talent which such a club affords. Planned and carried out by artists under the guidance of Mrs. John Alden Carpenter, it naturally aroused the expectation of the public. However, the dreamy beauty of it all surpassed expectations, as each new group of nations passed the altar of liberty with its trophy of sacrifice. A dramatic ending gave a touch of tragedy to the climax, when Mrs. Carpenter appeared as "Russia" in an amazing costume of ragged red and black under the domination of a formidable figure representing "Bolshevism" and threw herself before the altar as a sacrifice.

The Municipal Art League has installed its collection at the Art Institute. This collection is well known here, so far as local public treasure of art may ever be said to be well known. It is unfortunate that, despite all effort, everyone is not familiar with the collections of the Institute; still one may console oneself with statistics which prove that this institution has the largest attendance of any museum in the country. The League acquires several pictures each season from local exhibitions and its collection therefore represents the best that Chicago has to offer in the way of home-spun art. Marion Dyer.

PHILADELPHIA

Considerable stir has been created among the city officials entrusted with the care of the historical portraits in Independence Hall. It would be difficult to imagine a state of affairs more disgraceful. More than a hundred of these portraits, unequalled in any other American city and which are the property of the citizens of Phila., have been allowed to become seriously impaired through lack of sufficient care. At least ten of the famous portraits by Charles Willson Peale have been gnawed by rats, and that many more are badly cracked and need urgent attention to save them. The chief of the Bureau of City Property throws the responsibility of these conditions upon the art jury appointed during the term of office of the late Mayor Reyburn, and holding over until the present time. The pictures have not for a long period been visible to the public, but were piled away in a room where they have been attacked by vermin and decay incident to their age. The proceedings of the art jury in matters that the citizens and tax-payers have a right seem to be involved in impenetrable mystery, yet no one, until Professor Farina makes his fight, has taken interest enough to demand the lighting and ventilation in the city's "Star" Chamber of Art.

The Dana Watercolor Medal has been awarded to Francis McComas of Monterey, Cal., for his group of works in the current exhibition at the Pa. Academy. The Phila. Watercolor prize of \$200 goes to Hayley Lever of N. Y., for a group in Gallery F. For the best work that has been reproduced in color, the Chas. W. Peck, Jr., prize of \$100 was awarded to C. B. Falls of N. Y. for a "Poster for U. S. Marines." Beside the Charles Vezin prizes awarded to work of the Chester Springs School, previously mentioned in the AMERICAN ART NEWS, the Frederic E. Baldwin first prize was taken by Pearl Hill for a portrait; second by S. G. Moyer for his "Chinese Lady." The Pa. Academy prizes for landscapes painted in the Summer School were awarded: first of \$75 to J. C. Claghorn for his "Old House, Rapp's Corner"; second of \$50 to I. Gertrude Schell for "Recess Time"; third, \$25, to Clarence W. Snyder for "The Brook."

Works of art of a limited size and in any medium will be on view to Jan. 1, in a Christmas exhibition and sale to be held at the Art Alliance. The Plastic Club opens an exhibition of Crafts and Thumb-box sketches on Dec. 11, continuing until Dec. 31 and the Sketch Club is holding an exhibition of designs in color by artist members.

PARIS LETTER

Paris, Dec. 6, 1918.

By chance a curious discovery, anent Watteau's picture, *L'Indifferent*, has just been made. The Paris weekly, *"l'Illustration,"* asked and obtained leave to make a color photograph of the work, one of the gems of the Salle la Caze at the Louvre, and used a very powerful light for the operation. When the plate was developed a small red object appeared near the frame, which had never before been perceived, although the work had been more minutely examined, perhaps, than any other by the master. The object is a diavolo, the small toy which was so popular some seven or eight years ago, and the string is now seen in the young man's hands. This picture in the official catalog is given as a "Young Man Dancing," but instead, he is playing "diavolo." All works of reference will need now to have their account of this canvas revised.

Good Art Sale Prices

Two examples of Ziem were among the modern works of a small but choice collection sold at the Hotel Drouot by M. Lair-Dubreuil on Nov. 13 inst. One, a street market scene in Venice, fetched 5,400 frs., and the other, three persons stepping into a gondola, realized 9,000 frs. The collection included a Harpignes, "A Pool at Saint Privé," 2,850 frs., and two beautiful Isabeys.

All the leading auctioneers took a hand in the second of the Degas sales, on Nov. 15, when the fine drawings were put up, as well as a number of paintings. MM. Lair-Dubreuil was assisted by M. Bernheim, Jeune and Durand-Ruel. There was keen competition in a very full room for Ingres' drawings. One "Painting" fetched 1,600 frs. A study for his picture of the "Martyrdom of St. Symphorien," went for 820 frs. A "Woman Asleep," a drawing by Gavarni, realized 1,400 frs., showing how this artist retains his hold on the present generation. It is amusing today to remember that Gavarni, in his last years, was reproached by his critics and admirers for neglecting his charming work from 1860 on, to experiment with balloons, large and small, a pursuit which appeared very aimless and puerile in those days.

Braquaval is showing some clever watercolor work at Chaine and Simonson's Galleries, 19 Rue Caumartin. He takes his subjects chiefly from Flemish cities, tranquil market places, in small but opulent looking townships, with dignified and cozy architecture. Abel Bertram in the same galleries is showing some luminous open-air studies of meadow and woodlands with child figures and summer blossoms, and all with an utter absence of war atmosphere, its strain and its flurry. A. I.

PROVIDENCE

The annual "Thumb Box" exhibition at the Providence Art Club consists of about 200 little pictures of varying merit, representing both local and other artists. Norwood MacGilvary has a distinguished group of romantic figure compositions, painted from a full palette of glowing colors. Such offerings as these are a welcome addition to the works of the local conservative art world. Stacy Tolman is well represented by a group of 10 New England landscapes, Mabel M. Woodward introduces figures in her landscapes with commendable judgment, Angela O'Leary puts a touch of the picturesque in all of her sketches, Frank C. Mathewson works for detail in an agreeable manner, and mention should be made of the freedom and buoyancy of his panel landscape; Sidney R. Burleigh has an important watercolor, "At the Barn Door," and eight good small sketches; Paul Goodridge paints in a reminiscent mood but with a graceful touch; H. Cyrus Farnum sends two Bermuda scenes, and Wilfred S. Duphney contributes a series of views of the R. I. State House. The really surprising pictures are by August Satre, Eliza D. Gardiner, and Rosamond Tudor.

Mr. Satre, whose work is very modern, gives evidence that he will soon leave the experimenting stage and enter a period where his work will be not only intensely interesting as it is now, but instructive as well. Miss Gardiner is working for a new means of expression and if at times her technique seems a bit too bold for these little canvases it need not blind anyone to the real beauty therein. Rosamond Tudor in "Spirit of April" should be credited with a genuine success. It would not hurt staid old Providence to give, if possible, three cheers for these three painters.

At Tilden and Thurber's gallery, H. Anthony Dyer is holding his popular annual exhibition of watercolors. New England landscapes are numerous and picturesque and there are many French scenes, woods, gardens and dwellings with glimpses of delicate vistas seen under archways and through half open doors. There is also the inevitable view of "Lake Como," which the artist has exploited in recent exhibitions. In this example the snow-capped mountains are beautifully painted, and the warm tones in the nearer mountain sides are a welcome variation from his cooler toned "Lake Comos." W. Alden Brown.

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BOSTON

Canvases by Albert Felix Smitt are on view for a fortnight at the Guild of Boston Artists. This painter's work on the craftsman side is marked for its nice feeling for color values. Mr. Schmitt's designs, as a rule, have a natural force, resident in their sound structure and unconventional but usually agreeable arrangement. There is something altogether delightful in several works, presumably portraits, which give no very clear notion of the subject's facial appearance. Can it be that Mr. Schmitt is having a little sport at the expense of the regulation portrait painter with his repertory of three poses?

Miss Elizabeth Wentworth Roberts is showing a group of her inimitable beach paintings in oil at a Newbury street gallery. In addition she shows a group of watercolors, also made at Annisquam. Whether she will be able to express herself as well in her new medium as in her old is not altogether indicated in this showing. At the same gallery Sears Gallagher is showing new and old etchings, including several admirably atmospheric aspects of old Plymouth.

Miss Margaret Foote Hawley has been awarded the medal of honor of the Pennsylvania Society of Miniature Painters.

Jewelry by Edward E. Cakes is being shown at the Society of Arts and Crafts. Photographs by Arthur Hammond of Boston will be shown at the Boston Y. M. C. U. throughout January.

Charles Theodore Carruth of Cambridge delivered his new lecture "Sandro Botticelli, the Unique Interpreter of the Spirit of the Renaissance" in the free public course at the Boston public library the evening of Dec. 5.

E. C. Sherburne.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and fourteenth annual exhibition of oils and sculptures, Feb. 9-Mar. 30, 1919; exhibits received at Budworth's (N. Y.) prior to Jan. 9; exhibits received at the Pa. Academy prior to Jan. 13, 1919.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

American Art Galleries, 6 E. 23 St.—Allied War Salon, including 200 drawings by official American artists in France, to Dec. 24 (net proceeds for the Art War Relief).

Arden Studios, 599 Fifth Ave.—Portraits and caricatures by Whistler, autograph letters, etc., Dec. 16-Jan. 6.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

Art Alliance of America, 10 E. 47 St.—Textiles.

Art Alumni Association of Pratt Institute, 296 Lafayette Ave., Brooklyn—Southern California paintings by Mrs. Walter S. Perry, to Dec. 19.

Art Salon of Hotel Majestic, Central Park West at 72 St.—Under the direction of Dr. Fred Hovey Allen. First annual independent exhibition of Americans, to Dec. 31.

Babcock Galleries, 19 E. 47 St.—Cabinet paintings by American artists, Dec. 16-28.

Braus Art Gallery, 2123 Broadway and 358 Fifth Ave.—Paintings by American artists, mezzotints, etchings, mirrors and frames, through December.

Brooklyn Museum, Eastern Parkway—Brooklyn Society of Etchers, to Jan. 5.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Paintings by members during Dec.

Cosmopolitan Club, 133 E. 40 St.—Paintings by Rosina Emmet Sherwood, to Dec. 30.

Daniel Gallery, 2 W. 47 St.—Drawings by Charles Demuth, to Dec. 14.

Ehrich Gallery, 707 Fifth Ave.—French XVIII century stippie and line engravings, during Dec.

Ferargil Gallery, 24 E. 49 St.—Small paintings, bronzes, and wrought iron, through Dec.

556 Fifth Ave.—Decorative paintings on silk by A. L. Locker, to Dec. 24. Under the direction of Mrs. Albert Sterner.

Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, extended to Jan. 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.

Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.

Kennedy Galleries, 613 Fifth Ave.—Old English prints and aquatints by William A. Sherwood, through Dec.

Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers, through the month.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Paintings by Edward H. Potthast, N. A., to Dec. 16.

Montross Gallery, 550 Fifth Ave.—Woodland pictures by Robert Henri, done on the coast of Maine last summer, to Dec. 28.

Musmann Gallery, 144 W. 57 St.—Aquatints and etchings, to Dec. 21.

National Academy of Design—Winter exhibition, to Jan. 12, 1919. Fine Arts Galleries, 215 W. 57 St.

National Arts Club, 119 E. 19 St.—Natl. Society of Craftsman, 13th annual exhibition of Arts and Crafts, including work bearing on reconstruction of the soldier and sailor, to Dec. 28.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—French war posters recently brought over, to Dec. 21.

Pen and Brush Club, 134 E. 19 St.—First winter exhibition of work by club members, to Jan. 11.

Salmagundi Club, 47 Fifth Ave.—Watercolors, illustrations and etchings, to Dec. 21.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Scott & Fowles Galleries, 590 Fifth Ave.—The Thomas Hope collection of Flaxman's drawings, to Dec. 19.

Touchstone House, 118 E. 30 St.—Xmas gifts from all over the world, to Dec. 21.

Whitney Studio, 8 W. 8 St.—Paintings by Ernest Lawson and Guy Pene du Bois, to Dec. 18.

Whitney Studio Club, 147 W. 4 St.—Exhibition and sale of paintings and sculpture, through Dec.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Madison Sq. South—Ancient Chinese paintings belonging to E. Josephans, Paris, France, Mon., Dec. 16, eve. Contents of the residence of the late John W. Sterling, by order of the executors, Mon., Tues. and Wed., Dec. 16, 17 and 18, afts. Collection of U. S. postal issues and rare blocks, 1847 to 1917; also foreign postage stamps, the property of George F. Hammond of Cleveland, Ohio, Wed., Dec. 18, aft. and eve.

Anderson Galleries, Park Ave. and 59 St.—Library of the late Herbert S. Stone, one of the founders of the publishing house of Stone & Kimball, by order of the executors, Mon. and Tues., Dec. 16 and 17, afts. Rare views and maps of old N. Y. and vicinity, the collection of J. P. Whiton Stuart, Fri., Dec. 20, eve. Collection of minerals made by the late Thomas E. H. Curtis. Exhibition from Dec. 17, to sale, Sat. aft., Dec. 21, 1:30 P. M.

ART AND BOOK SALES**"TOM" CLARKE TO SELL PORTRAITS**

Mr. Thomas B. Clarke is to sell at auction Jan. 7 next at the Plaza, his collection of American portraits from the Colonial period to the middle of the last century, and which includes both the well known artists of the era and others whose lives and records have been written, but whose works have been difficult to locate.

Five portraits of Washington are in the collection, painted by Gilbert Stuart, the famous Vaughan portrait for which Mr. Clarke paid \$16,000 in Phila. ten or more years ago, Charles Wilson Peale, Charles Peale Polk and Rembrandt Peale, including the portrait Rembrandt Peale painted in 1795 and presented to Gen. Gadsden.

Other painters represented in the collection are John S. Copley, John Vanderlyn, John Wesley Jarvis, S. F. B. Morse, John Paradise, Jeremiah Theus, John Smibert, John Trumbull, Thomas Sully, Henry Inman, Charles Loring Elliott, Eastman Johnson, Ralph Earl, Chester Harding, Cephas Thompson, Washington Alston, John Quidor, W. S. Mount, James H. Wright, Jacob Eichholtz, Samuel Waldo, William Dunlap, James R. and George C. Lambdin, F. T. L. Boyle, E. Wood Perry, Ezra Ames, Asher B. Durand and Robert Edge Pine.

The sitters portrayed include Presidents Jackson and Grant, and among other statesmen Henry Clay, Daniel Webster and Edwin M. Stanton; they include the founder of the first public library in Brooklyn, the cornerstone for which was laid by Lafayette; an early president of Princeton, who delivered an oration on Washington's death; Edgar Allan Poe, John Howard Payne, and "Peggy" O'Neill.

Wm. H. Payne Picture Sale

The collection of American pictures formed by the late William H. Payne, print merchant and old member of the Union League Club, is to be sold at auction on Jan. 7 next. The leading five pictures in the collection are by Blakelock, and were bought before Blakelock became famous. There are two Innesses, a "Summer Storm" and a "Sunset Near St. Peter's, Rome," of fine quality and characteristic.

Alexander H. Wyant, Dwight W. Tyron, and J. Francis Murphy are examples well, as is Emil Carlsen in some of his still-lives; there is a strong animal head by John La Farge, and among the few watercolors are examples of Winslow Homer and Edwin A. Abbey.

Among the other artists represented are two presidents of the National Academy of Design, Asher Brown Durand and Henry Peters Gray, and Arthur Quartley, H. Siddons Mowbray, William M. Chase, Frederick A. Bridgman, John F. Kensett, Worthington Whittredge, Frank D. Millet, David Johnson, Eastman Johnson, F. E. Church and F. S. Church, Louis Moeller, Charles Harold Davis, Charles Melville Dewey, Seymour Guy, J. H. Dolph, M. F. H. de Haas, R. Swain Gifford, J. G. Tyler, Thomas Moran and Robert Blum.

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Modern Paintings Sale

At the second and final session of the sale of an assembled collection of modern paintings by foreign and American artists, at the American Art Galleries, Dec. 5, a total of \$11,810 was realized, making a grand total for the two sessions of \$15,124. The highest price, \$1,075, was obtained from the McDonough Galleries for "Meditation" by Bouguereau. Mr. Augustus W. Clarke paid \$875 for George H. Bogert's "Sunset"; William T. Hughes, \$500 for "Driving the Cattle" by Anton Braith; the McDonough Galleries \$675 for "Tamapais, Near San Rafael" by William Keith, and \$400 for "The Terrace" by F. B. Williams.

Mr. "Lenox" paid \$345 for "Sheep" by Jacque; Henry Williams bought Robie's "Silver, Gold and Roses" for \$300, and W. W. Seaman, agent, got H. W. Ranger's "Northeast Weather" for \$230.

T. H. Leroy paid \$240 for "A Visit Ill Timed" and \$300 for "Spearing Fish by Moonlight" by Albert Bierstadt. C. B. Stevens gave \$375 for George H. Bogert's "Moonrise" and \$475 for Comerre's "Odalisque." Duncan Philips got W. M. Chase's "Outskirts of Madrid" for \$425.

Persian Art Sale

The sale of Persian Mussulman art, collected by C. Filippo of Italy, was continued at the American Art Galleries on the afts. of Dec. 5 and 6. A grand total of \$18,457 was obtained.

Some of the better sales were:
No. 927—XVI century Indo-Persian Agra weave rug, 6 ft. 11 in. x 4 ft. 5 in. F. Maluf, \$525.

No. 930—XV century Mongolian carpet of Persian weave, 14 ft. 10 in. x 5 ft. 9 in. V. Benguiat, \$400.

No. 921—XVII century Persian Palace embroidered silk portiere, 71 in. long, 43 in. wide. J. Z. Noorian, \$270.

Cox "Attic" Library Sale

The sale of the "Attic" library of the late Alfred J. Cox, master binder, took place at the American Art Galleries, Mon. and Tue. afts. and eves. last, when a grand total of \$7,988 was obtained.

No. 812—"The Works of William Shakespeare," edited by Howard Staunton, de luxe edition, was purchased by G. A. Baker for \$340.

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First Copy Gray's Elegy Sold

When a copy of the first issue of the first edition of Gray's "Elegy Wrote in a Churchyard" came up recently at Sotheby's, bidding commenced at £100 and thence rapidly rose to £655, at which figure it was secured by Mr. Suckling. This copy belonged to the Pittar Library, and is a little larger in dimensions than the Hoe copy which fetched as much as £900 in New York in 1911. It has been said that Mr. Birrell picked up a copy in a London salesroom for half-a-crown some years ago! Mr. Birrell is one of the bibliophiles who has a great many "finds" to his credit, having the same "flair" for books as certain other collectors have for pictures.

Morrison Literary Sale, London

The third portion of the collection of autograph letters and historical MSS., formed by the late Alfred Morrison of Fonthill, were recently sold at Sotheby's in London. The collection included an important series of autograph letters from Jonathan Swift, numerous letters of Percy Bysshe Shelley, letters and poetry by Lord Byron, many letters of American interest from William Penn, Benjamin Franklin, George Washington, and others, letters and documents of French celebrities, autograph and signed letters of Napoleon I. and a series of the correspondence of Voltaire.

Letters in German from Martin Luther, the reformer, are of especial rarity. There is one in this collection, written on a folio page, addressed to Christopher Columbus and dated 1545.

Anisfeld Pictures Sold

Since the recent announcement by the Brooklyn Museum of the sale of two pictures from the Boris Anisfeld exhibition at the Brooklyn Museum, two others have been sold as follows: one, "Islemy" to Mrs. Thomas L. Leeming, and the water-colors, "Salome" and "Rebecca at the Well," to the museum for its collection.

Cheverell Manor Art Sale

The contents of the old Cheverell Manor-house, Hertfordshire, England, consisting of antique furniture, rare silver, Oriental rugs, Waterford glass, china, laces and embroideries, brasses, paintings, etc., were sold at Clarke's Rooms this week. A total of \$6,200 was obtained at the first session Tue. aft.

A needlework picture of Queen Victoria was purchased by Mrs. Marie Doro for \$180. Two pairs Waterford crystal candlesticks went to Mrs. Charles Sabin for \$120 and \$130, respectively. Mrs. Anson Beard paid \$140 for 3 Vieux Saxe flower pots; and Mrs. Payne Whitney, \$26, for an XVIII century porcelain Staffordshire coach dog.

A figure of \$6,052 was realized at the second session, Wed. aft. The session was well attended, and some of the chief bidders were Mrs. George W. Bliss, Mrs. W. H. Smith and Mrs. Payne Whitney. Mrs. J. R. Blair paid \$140 for a brass fender and Mrs. Landau, \$130 for a fire set.

Fukushima Sale

Chinese porcelains, pottery, bronzes, jades, screens, hangings and other objects collected in Japan, China and Korea by Otto Fukushima were dispersed at the Anderson Galleries on the afts. Dec. 6 and 7. A grand total of \$13,885.50 was realized for the 331 items. The highest price, \$1,600 was paid by H. S. Herkimer for No. 229a, Chien Lung imperial jade koro, 8 in. high, upon an elaborately carved wood stand. The same buyer paid \$1,300 for No. 298, a Chien Lung agate pagoda koro, 14½ in. high, with teakwood stand.

Other items sold were:
No. 258—Chien Lung imperial enamel furniture set, including incense burner, pair of beaker flower holders and pair candlesticks, all with teakwood stand. E. J. Farmer, \$305.

No. 306—Pair of Chien Lung jade chrysanthemum flowers in cloisonné enamel pots, 14 in. high. A. Chester, \$300.

No. 316—Pair Chien Lung porcelain palace vases, 35 in. high, from Gorer collection. E. J. Farmer, \$300.

Garden Statuary Sold

The entire series of statues, formerly part of the garden decorations of a villa near Padua and owned by the late Luther Kountze, were purchased by P. W. French & Co., from the American Art Association for \$14,550, last Tue. morn. at 530 E. 20 St.

Oriental Armor Sale

Sword guards, caps and bands, the collection of a Brooklyn gentleman; also arms and armor, of a New Jersey private collection, and miscellaneous art objects sold at the Walpole Galleries, Mon. eve. last brought \$1,100. A model of small cannon, dated 1630, was purchased by Mr. Harding for \$90.

Field Drawing Sale

The Hamilton Easter Field collection of original drawings by old and modern masters, among them Legros, Millet, Whistler, Overbeck, Reni, Turner, Corot, and Rembrandt, sold at the Anderson Galleries, Tue. eve. last, brought a total of \$4,523.

No. 21—"Sketch of a Young Man," attributed to Andrea del Sarto. I. Cohen, \$400.

No. 22—"Figure of a Saint in Armor" by Timoteo Viti. R. Ederheimer, \$400.

No. 142—"River Landscape" by Jean Baptiste Camille Corot. I. Cohen, \$400.

No. 149—"L'Esperance" by Puvion de Chavannes. J. Quackenbos, \$205.

No. 27—"Christ Before Caiaphas" by Il Veronese. R. Ederheimer, \$195.

No. 132—"Painter Seated before Easel" by Vigee Lebrun. J. Quackenbos, \$140.

Carey Etchings Sale

At the first session of the sale of modern etchings collected by Charles H. Carey, of Baltimore, with a collection of original drawings of the French Renaissance and by F. Bartolozzi, also engravings by J. C. Wille and W. Edelinck, and rare prints of theatrical interest from various consignors, at the Anderson Galleries, Wed. eve., a total of \$1,054 was realized. F. Meder paid \$90 for No. 149, a mezzotint of David Garrick by Charles Spooner, after B. Wilson; also an engraving of Garrick by T. Cadwell and S. Smith, after W. Carter.

Blair Book Sale

At the sale of the collection of books by order of Mrs. Chauncey J. Blair, at the Anderson Galleries, Mon., Tue. and Wed. afts. last, 716 items were dispersed, for which a grand total of \$10,850.75 was realized.

The feature of the sale, No. 99, "Charles Lamb; His Friends, His Haunts and His Books" by Percy Fitzgerald (London, 1866) extra-illustrated edition, including important autograph letters of Lamb, was purchased by Wm. M. Hill for \$1,260. The second highest price, \$925, was obtained from C. J. Blake for No. 224, an illuminated MS. of the XV century.

No. 3—"Actors and Actresses of Gt. Britain and the U. S.," edited by Brander Matthews and Laurence Hutton (N. Y., 1886), extra-illustrated and containing letters of Dickens and Browning and poem by Tennyson. George D. Smith, \$525.

No. 66—"The Story of Nell Gwyn" by Peter Cunningham (New York, 1883), extra-illustrated with many A. L. S. George D. Smith, \$260.

No. 195—"Tales from Shakespeare" by Charles Lamb (London, 1807), rare first edition. G. Wells, \$195.

Sale of Americana

Rare Americana and other books sold at Heartman's, Tue. morn. last, brought a total of \$4,000.

No. 25—Hudson Bay Company broadside, London, 1688. Louis Thompson, \$450.

No. 53—Works of Geoffrey Chaucer, rare edition. L. C. Harper, \$385.

No. 51—A petition of William Castell to the High Court of Parliament for the propagating of the Gospel in America and the West Indies (1641). L. C. Harper, \$350.

No. 161—A rare work in relation to the Indians by Archibald Kennedy, New York, 1751. L. C. Harper, \$260.

No. 114—"Buccaneers of America" by John Esquemeling (London, 1684-5), first edition. Wm. F. Gable, \$250.

EXHIBITIONS NOW ON

(Continued from page 3)

Americans at Hotel Majestic

The first annual independent exhibition of the work of American painters is on at the Art Salon of the Hotel Majestic, 72 St. and Central Park W., to Dec. 30.

Oils and watercolors by prominent artists are advantageously hung in this pleasing gallery, Dr. F. H. Allen being in charge of the exhibit, which includes 8 Blakelocks, shown for the first time in N. Y. Examples of the work of the following artists are also on view: George Inness, Twachtman, Winslow, J. Francis Murphy, Robert Henri, George Luks, John Luks, John Sloan, Robert W. Chandler, George Bellows, Emil Carlsen, George Maynard, Rockwell Kent, Randall Davey, Curtis Moffat, Wm. J. Glackens, Fred J. Waugh, Cecil Chichester, Eugene Higgins, Robert Ament, Hugo Robus, I. Mortimer Block, Wm. and Marguerite Zorach, Ernest Lawson, Guy Pene du Bois, Samuel Halpert, Hayley Lever, Gardner Symons, E. Loyall Field, Everett Shinn, Alfred Schwartz, Albert Groll, Paul Burlin, and others.

Paintings by Rosina Emmet Sherwood

Watercolors, pastels, and drawings by Rosina Emmet Sherwood are attracting considerable attention in the gallery of the Cosmopolitan Club, 133 E. 40 St., until Jan. 3.

Miss Sherwood excels in her pastel portraits of children, her evident facility to catch and portray each fleeting mood of her young models giving a marked personality to her work. She is equally happy in her handling of the lighter medium, and praise must be given to her colorful and vibrant sketches in this medium. The 53 numbers forming the exhibit include some charming garden scenes, a view of Shinnecock Hills, two colorful beach scenes, and other pictures besides the portraits which are evidently her strong point.

Heartman's To Remove

Heartman's announce their removal to more spacious and commodious quarters at 129 E. 24 St. The entire building is to be occupied, with exhibition and auction rooms conveniently arranged.

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Recent Portraits by Mme. de Francheville

Mme. A. Lenique B. de Francheville, the well known portrait painter, recently gave a reception at her studio, 53 W. 39 St., where among other portraits there was shown a recently completed full length pastel presentment of Mme. Revillon and a small half-length presentment, quarter life-size presentment, also a pastel, of the little daughter of Mme. Revillon. Both portraits were, as always in the artist's work, well drawn and faithful in expression, graceful and natural in pose, and most delicate and refined in color. Mme. de Francheville's striking portrait of Col. Menadovitch of the Serbian army has been purchased for the Belgrade Museum.

Newton-Rice

Richard Parker Newton, the artist, was married to Miss Mildred Gautier Rice, daughter of Mrs. William Lowe Rice, in St. Thomas' Church on Monday afternoon last. There was a following reception at the Plaza, where Mr. and Mrs. Newton will reside this winter.

Artists Poster Making

Among the artists who have designed posters for the coming Avenue display in honor of the returning U. S. troops are Harrison Fisher, Boardman Robinson, E. Borein, Max Weber, Maurice Sterne, Oscar Cesare, Modest Stein, Ernest Blumenschein, F. K. Gruger, George Kerr, William Zorach, and W. A. Rogers. The work of the designers has been carried on largely at the Penguin Club on W. 15 St.

Arches are to be erected at 26, 40, 42, and 48 Sts. 60 feet in height and bearing the inscription "For Humanity, Liberty and Union." Each pillar of the arch is to be six feet square and will carry bas-relief medallions.

The exhibition of the Nat. Ass'n of Portrait Painters, which it was hoped would be held at the Reinhardt galleries early in the season, has been postponed indefinitely, the absence of many members from town making an early gathering of new works not feasible.

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